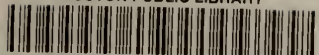


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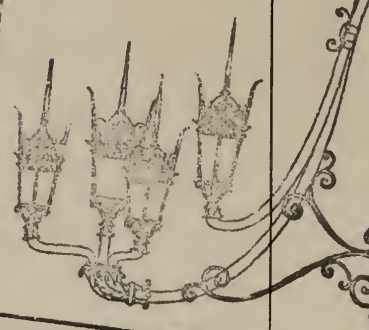
MIDTOWN CULTURAL DISTRICT

Visual Artists

SURVEY RESULTS

October 1989

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EXECUTIVE SUMMARY

Research

This report reflects the concerns and needs of Boston artists regarding the Midtown Cultural District. In December 1988 surveys mailed to 1,200 visual artists in Boston resulted in a 9.9% response rate from 119 individuals.

The Midtown Cultural District and Visual Artists

In the Midtown Cultural District Boston artists most want to see non-profit galleries, temporary and/or revolving public art installations, the presence of smaller, community-based institutions, space for performance artists, and multicultural programming. While affordable work/live space is not likely to be developed in the District, artists strongly express the need to include studio space. They also stress the importance of including artists in the selection process for art and in the architectural design process for the District.

Space and Service Needs of Artists

If affordable space were available in the District, most artists would use it independently rather than as part of an organization or sponsored by a gallery. Again, studio space is greatly desired, with the average need being 1,000 square feet of live/work space. If gallery space were available for artists to rent, the average space need is 1,200 square feet.

Artists require some form of subsidy for this space: for long-term rentals, they can afford an average of \$2.24 per square foot, for short-term temporary rentals \$3.65 per square foot, and to purchase \$39.16 per square foot.

Artist spaces should have high ceilings, flexible track lighting or natural light, uniform and easily cleaned flooring, uninterrupted walls and freight elevators.

If a pool of services or equipment were made available by the Boston Cultural Corporation, the most desirable services for artists are advertising and promotion, insurance and accounting and legal services. Artists are not willing to pay for box office or secretarial services.

On average, artists have been in their current space for four (4) years. Most are not actively looking for new space, but of those who are, 45% are looking for space outside of Boston.

Demographics

Of those visual artists who responded to the survey, 89.9% are between ages 24 and 44. Minority representation is less than 5%. Artists are most likely to be women (55%) and single (67%). Neighborhoods most represented in the survey are South End, Jamaica Plain and Allston/Brighton.

Artists work in the broadest types of disciplines, and most work in more than two media. Disciplines most common are painting, drawing, photography, sculpture and video.

Most artists have a second job: 68% of all respondents receive less than half their annual income from art. And 64% reported annual income for 1987 of \$20,000 or less.

Most artists (36%) have had between 2 and 5 solo exhibitions in the past five years. And 30.6% have had no solo exhibit in five years. Most artists (30.2%) have participated in between 2 to 5 group exhibits during the past five years, but 17.4% have had none.

The majority of artists (76.2%) have no gallery representation. Of those who do, only 14% have exclusive contracts. Most are represented by local galleries, or have one local and one national representative.

Exhibition subsidy has been received by only 27.7% of artists responding, and when received has been predominantly for publicity and opening parties. All respondents said they would like exhibition subsidy, particularly to cover costs for rent, hanging costs, publicity, transportation and insurance.

Hopes and Fears Regarding the Midtown Cultural District

Artists want the District to encourage cultural richness and diversity and to be accessible to all parts of the Boston community as well as to artists of all media and stages of development. Affordable exhibition, performance and live/work space should offer support and stability to the visual arts in Boston and provide a central meeting place to experience the arts. The District should incorporate art into everyday life and improve the quality of life in Boston.

Artists fear that the District become too elitist, commercial and unimaginative. They are concerned that the interests of the arts community will be incorporated only superficially and that the neighborhood will not be safe.

By their involvement in the District, artists could offer a unique, energetic, and balanced urban design. They would help create a neighborhood which celebrates diversity and creativity.

INTRODUCTION & METHODOLOGY

The following report is the second part of a survey of the visual arts community in Boston regarding the Midtown Cultural District. The first part reviews findings from visual arts organizations; this report summarizes the aspirations and concerns of Boston's visual artists regarding the new Midtown Cultural District. It also provides basic demographic information on Boston artists.

During the fall of 1988, the Visual Arts Committee of the Midtown Cultural District, (chaired first by Napoleon Jones-Henderson and then by Lloyd Held) met several times to draft a survey questionnaire to test the space needs and opinions of local visual arts organizations and individual artists regarding the Midtown Cultural District. The survey, contracted by the Boston Redevelopment Authority, was approved by the City Office of Arts and Humanities and the Visual Arts Committee of the Midtown Cultural District Task Force. Catherine Hammond, from The Institute of Contemporary Art, conducted the survey and produced this report.

In December 1988, questionnaires were mailed to 1,200 artists from mailing lists acquired from the Artists Foundation. By April 1, 1989, one hundred nineteen (119) individuals working in all media responded, representing a 9.9% return.

In February and March of 1989, the Policy Development and Research Division of the Boston Redevelopment Authority provided assistance in designing systems to compute and analyze the collected data. Institute of Contemporary Art staff then collated and analyzed the data, and prepared the following report.

DESIRED CHARACTERISTICS OF THE MIDTOWN CULTURAL DISTRICT

The first part of the survey asked artists to comment on the desired characteristics and uses of the Midtown Cultural District. Artists ranked a list of possible attributes or activities in the Midtown Cultural District with most desirable characteristics listed first:

MOST DESIRED CHARACTERISTICS OF MIDTOWN CULTURAL DISTRICT (1 = Very Important 5 = Not Important)

	Average	Sample Size
Non-profit galleries	1.68	(115)
Temporary and/or revolving public art installations	1.82	(116)
Presence of smaller, community-based institutions	1.96	(115)
Spaces for performance artists	2.01	(113)
Multicultural programming from diverse ethnic and racial groups	2.02	(111)
Architectural ornamentation as art (murals, doors, ticket booths, etc.)	2.03	(115)
Public arts education activities	2.04	(113)
Permanent public art installations	2.11	(116)
Commercial galleries	2.11	(114)
Juried temporary exhibits	2.12	(113)
Street furnishings as art (street lamps, sidewalks, benches, etc.)	2.21	(116)
Presence of "major", large visual arts institutions	2.30	(115)
Outreach to neighborhoods, and to minority and ethnic communities	2.31	(114)
Juried arts festivals	2.47	(114)
Juried display windows for art in theater lobbies, along sidewalks	2.51	(114)
Non-juried temporary exhibits	2.74	(110)
Non-juried display windows	2.88	(115)
Non-juried arts festivals	2.90	(114)
Sidewalk exhibits/sales	3.13	(113)
Rentable display windows for art	3.26	(112)

Source: Midtown Cultural District Arts Organization Survey, January 1989. All findings in this report are based on this survey. Numbers in parenthesis represent the number of organizations which answered a particular question (sample size). Not all respondents answered all survey questions.

In addition to those activities listed above , write-in suggestions included: affordable artist housing or live/work studios, a non-commercial film theater, open public space, a community garden, street performers, and inclusion of women artists. See Appendix A for extensive written comments and concerns collected in the survey.

Ways in which artists might be included in the District were also ranked by priority:

INVOLVEMENT OF ARTISTS THE MIDTOWN CULTURAL DISTRICT		
(1 = Very Important 5 = Not Important)		
	Average	Sample Size
Live/work space for artists	1.53	(116)
Artists included in the selection process for art in the District	1.54	(115)
Artists included in design/architectural development of District	1.82	(112)
Artists in residency programs	1.86	(108)
Public arts education activities	2.04	(110)
Clubs run and programmed by artists	2.25	(96)

ARTISTS' USE OF THE MIDTOWN CULTURAL DISTRICT

Given current market conditions as well as competing needs from different communities and constituencies, it is not likely that subsidized artists housing will be made available in the District. While this was made clear to artists, the survey did not exclude comments on housing. Thus, artists clearly stated an ongoing need and desire for affordable live/work space.

If exhibition or performance space were available in the District, most artists reported that they would use it independently:

- 46% would use it as an independent artist;
- 31% would use it as part of a collective or group process;
- 20% would use it when presented by a host gallery or organization; and
- 3% would not use it at all.

TYPES OF SPACE REQUIRED

If artists had access to ideal space to use independently for exhibition or performance, they describe the following needs. Note that the primary need reported is for studio space (work or live/work space).

Type of Space	Amount	Range	# Artists Requesting
Studio space	1,062 sq. ft.	200 - 3,300	(65)
Fixed wall exhibition space	1,233 sq. ft.	150 - 3,000	(37)
Wall space--running feet	149 ft.	15 - 1,500	(36)
Storage space	247 sq. ft.	25 - 500	(30)
Flexible exhibition space	956 sq. ft.	25 - 3,000	(29)
Office Space	411 sq. ft.	30 - 2,000	(23)
Meeting space	765 sq. ft.	135 - 2,000	(9)
Dressing room space	194 sq. ft.	40 - 500	(9)
Performance space	1,814 sq. ft.	500 - 3,000	(7)

IDEAL SPACE FOR TEMPORARY & PERMANENT USE

Space requirements for artists are very similar to those of visual artist organizations. The following general characteristics represent minimum requirements:

- **Ceilings**

Ceilings should be higher than average (at least 12 feet) in gallery spaces, and capable of supporting art suspended from them.

- **Walls**

Walls should be white, made of sheet rock (on studs or over plywood), uninterrupted by windows, doors and systems, and sound-proofed when needed.

- **Hanging systems**

The majority of artists (91.3%) requested nails being allowed in walls. Fewer respondents (61.4%) requested railing or molding hanging systems.

- **Lighting**

Track lighting was most requested (47%) followed by natural light (31.4%) While several artists requested florescent lighting, others stated that it should be avoided.

- **Floors**

Hardwood flooring was the predominant request (83%). Smooth carpet or concrete flooring was requested by 18% of respondents. Flooring should be easily cleanable.

Weight-bearing requirements were mentioned by only four(4) individuals, averaging 819 pound. per square foot.

- **Access and Equipment**

More than 30% of artists responding requested a freight elevator, ranging from 36 to 64 square feet (average 48 sq. ft.).

Audio/visual equipment requested included:

- slide projectors
- video production equipment
- film projectors
- video projectors
- sound systems
- computers

AFFORDABILITY

For the most part, artists can afford only below-average real estate costs.

AFFORDABLE PRICES FOR ARTISTS

Type of Space	Average \$/sq.ft.	Sample size
Long-term Lease	\$2.24	(56)
Temporary Use	\$3.65	(24)
Purchase	\$39.16	(42)

SUPPORT SERVICES DESIRED

If a pool of services or equipment were made available by the Boston Cultural Corporation, the most desirable services for artists are advertising and promotion, insurance and accounting and legal services. Artists are not willing to pay for box office or secretarial services.

Service	Average		Would Pay Fee:	
	1 = Highly Desirable	5 = Not Important	Yes	No
Advertising and promotion	2.04	(92)	65.9%	34.1%
Insurance	2.37	(91)	76.2%	23.8%
Accounting/legal services	2.51	(91)	70.7%	29.3%
Security	2.56	(92)	53.8%	46.2%
Lighting, sound equipment	2.75	(84)	53.8%	46.2%
Maintenance crew	2.98	(84)	63.6%	36.3%
Installation/house crew	3.21	(87)	52.0%	48.0%
Secretarial/answering service	3.72	(86)	37.8%	62.2%
Box office	3.80	(81)	23.2%	76.8%

DESCRIPTION OF ARTISTS RESPONDING TO SURVEY

- **Demographics**

Of the total 119 responding, 48.9% are between 25 and 34 years old, 36.3% are between 35 and 44, 12.5% are between 45 and 54, and 2.3% are 55 years old or older. Minority representation is slight with 3% Hispanic, 2.3% Asian and 1.5% black. Only 2.3% are handicapped. Fifty five percent are women and 67% are single.

- **Neighborhoods**

Artists who responded to this survey are from virtually every Boston neighborhood.

Neighborhood	# of Artists
South End	19
Jamaica Plain	10
Allston/Brighton	6
Downtown/Chinatown	5
Back Bay	3
Beacon Hill	3
Charlestown	3
East Boston	3
Fenway	3
North End	3
Dorchester	2
South Boston	2
South Station/South Street/Leather District	2
Roxbury	1

- **Types of Activity**

Most artists reported working in more than one discipline.

Discipline or Activity	Sample Size
Painting	45
Drawing/graphics	40
Photography	33
Sculpture	28
Video	20
Installation	15
Multimedia	12
Other visual arts	11
Experimental visual arts	10
Architecture	9
Mixed media	9
Paper	8
Performance art	8
Fiber	7
Interior design	7
Audio	7
Wood	6
Clay	6
Conceptual art	5
Graphic design	5
Fashion	5
Landscape architecture	5
Film	4
Industrial design	2
Glass	2
Metal	2
Plastic	1

- **Levels and Sources of Income**

Most artists (64%) made less than \$22,000 in 1987: 8.9% made below \$7,000; 23.5% made between \$7,000 and \$13,999; 30.3% made \$14,000 to \$20,999; 12.4% made between \$21,000 and \$27,999, 5.6% made between \$28,000 and \$34,999, and 16.8% made more than \$35,000.

Most artists have another job as their primary or secondary source of income. In 1987, 18.6% of respondents report receiving no income from their art, 39.5% received less than 15% of their total income from art, 9.3% received 15% to 29% from art, 4.6% received 30% to 49% from art, 4.6% received 50% to 75% from art, and 23.2% received 75% or more of their total income from art.

Artists most frequently hold second jobs as teachers, office workers, waitresses or waiters. More than 54% of all respondents report receiving 75% of their income from a second job.

Grants do not provide significant support: 88% of artists responding report receiving no grant income in 1987 and of the eleven artists who did, 7 of them

received less than 15% of their total annual income from grants, and 4 received between 15% and 29%.

Since most artists are single, 74% of them report receiving no support from a spouse/partner or from trust funds. Only 5.8% receive more than 75% of their income from a spouse or from trust funds.

- **Number of Exhibitions**

Most artists (36%) have had between 2 and 5 solo exhibitions in the past five years. Only 8.8% have had ten or more exhibitions, 15.9% have had only one, and 30.6% have had no solo exhibit in five years.

Most artists (30.2%) have participated in between 2 to 5 group exhibits during the past five years. 27.9% have had more than 10 group exhibits in five years, and 17.4% have had none.

The majority of artists (76.2%) have no gallery representation. Of those who do, only 14% have exclusive contracts. Most are represented by local galleries, or have one local and one national representative.

Exhibition subsidy has been received by only 27.7% of artists responding, and when received has been predominantly for publicity and opening parties. All respondents said they would like exhibition subsidy, particularly to cover costs for rent, hanging costs, publicity, transportation and insurance.

- **Current Work Space**

On average, artists have been in their current work space for 4 years, and 82.6% rent or lease that space. Only 13% own their space, and 4.3% use space provided for free.

Space is occupied and complies with local zoning ordinances for at least 57.3% of all responding artists.

Work space is shared by 52% of all artists, usually with another artist.

Despite the high real estate costs in Boston, artists are not aggressively seeking to relocate. 58% of those responding are not looking for new space, and on a scale of 1 to 5 with 1 being very satisfied and 5 being very dissatisfied, artists on average express an average 2.82 level of satisfaction. Of those artists looking for new space, 54.8% are not seeking to relocate outside of Boston; 45% are seeking to relocate.

On average, artists pay \$443 per month for work space rent and utilities, \$590 per month for live/work space rent and utilities, and \$600 per month for separate living space rent and utilities. On average, they have 607 square feet of work space, usually included as part of their living space.

Appendix A

ARTISTS' IDEAS ABOUT THE MIDTOWN CULTURAL DISTRICT

Three essay questions were posed to collect information about hopes and fears artists have for the Midtown Cultural District, and also to discuss what unique strengths artists could offer the District. The following are verbatim transcriptions of responses to these questions.

HOPES FOR THE MIDTOWN CULTURAL DISTRICT

Question: What are your hopes for the Midtown Cultural District?

Summary: Artists want the District to encourage cultural richness and diversity and to be accessible to all parts of the Boston community as well as to artists of all media and stages of development. Affordable exhibition, performance and live/work space should offer support and stability to the visual arts in Boston and provide a central meeting place to experience the arts. The District should incorporate art into everyday life and improve the quality of life in Boston.

- **Cultural Richness & Diversity**

"A truly multi-ethnic cultural center with non-juried access for all artists in the city to exhibit, perform, install."

"That it will enrich the visual and cultural lives of people all over the metropolitan area."

"High quality and serious art be shown and that avant garde and ethnically diverse work be encouraged."

"That people of a wide variety of race, culture and economic situation feel comfortable being there."

"That an environment will be created conducive to all the arts and artists, to induce an influx of ideas and actions in a fair and open manner."

"That it will be a vibrant area committed to presenting the work of serious artists of quality at all states of development, e.g. including older artists, of all backgrounds ethnically, politically, sexually, focusing primarily on local artists, particularly those who do not generally have access to established commercial galleries."

"A place for looking and learning open to all."

"That it become an accessible community, not another SoHo for coffee table collectors. Mixing art, sport, vendors and eccentricities--a one-dimension community is not what's needed!"

"A creative area where different parts of Boston merge and artists have been given freedom to make the area special, unusual, interesting, creative, exciting, avant guard."

"A place that is entertaining and educational for all people, all ages. Place people can appreciate and purchase fine arts and crafts by local artists. A place with enough flexibility to change and continue to bring people back."

"I would like to see the Midtown Cultural District reflect a spirit of diversity, creativity and beauty. People would be drawn to the District because it inspires the imagination and gives us an appreciation of the arts and the beauty in diversity."

"To provide more opportunities outside the commercial gallery structure for exhibition, performance, etc. Attract people of diverse interests and ethnic backgrounds that would not readily seek out art and cultural experiences. Have some great places to hang out."

"Color, fun and integration."

"A district where diverse cultural activities at all levels can function in a lively, meaningful manner, and where artists can live/work and be a vital part of the street scene."

"Color, texture, surprises, movement, accessibility representing all human age groups."

"That it truly becomes a multi-cultural area; the way it is currently envisioned in the framework discussion looks exciting."

"To create diverse forums for cultural activity as defined by the particular performer/artist. To establish an open-ended policy of inclusion that is not necessarily decided by majority approval."

"That it is planned for and used by city residents of all income levels, not an exclusive spot for suburbans or those with huge incomes."

"I hope the Combat Zone is not crowded out in the name of 'culture.' I hope that empty buildings are given to homeless groups."

"The Combat Zone be eliminated. The Chinese might be able to build a human environment. Traffic routed to promote neighborhoods and green areas."

"That the display and performance of art and culture activities will enrich all citizens."

"I would hope that it would be a vibrant area that is also responsive to the needs of people already living and working there. I would hope that things there would be affordable to the 'average' Bostonian and that the 'average' Bostonian would want to go there."

"I would like to see somewhere in Boston an area cultivated in such a way that people would immediately recognize it as the 'artists' section, . . . where artist can set up and vend paintings on the sidewalk and the public will want to spend an afternoon strolling by, and perhaps purchasing. In this way, art would become more accessible to the layman, less precious and less scary. It would come out of the institutions and intimidating art galleries and onto the street. People do love art, but most believe they are too uneducated to understand it. This way it comes to them, and the artists prosper, too."

"High involvement of artists of color, non-profit, community-based arts institutions. Accessibility to public (low cost). Accountability to community/artists Board."

"That Chinatown be maintained, including residences as well as businesses. It already is cleaner. That area be made safer, with more lights on streets, and building heights be restricted."

- **The Role of Art In Boston**

"That this area will cultivate a sense of wonder with the world and with being alive and fight/challenge the routines and ruts we all get stuck in."

"To be a safe, comfortable place for art lovers, visitors to view art. To allow people to see artists as real people, not as aloof beings."

"That it will really happen--and enrich everyone and make Boston an even greater city."

"That it would help people see the need for art as a part of everyday life--the art is in itself a lifestyle which improves the quality of existence."

"That it gains the lofty goals that it strives for. This is long needed in Boston. Salvation of human creativity is the goal and (hopefully) will be attained."

- **Space and Resources**

"I would like some small performance spaces for alternative performances in music, multi-media, plays, performance art."

"That at at least one performance area include rehearsal space for non-rock musicians--perhaps 2 floors in a building with 24-hour access."

"Hope it will stimulate public to be involved and support (purchase) the arts."

"New and many opportunities for struggling artists, available space for exhibitions and sales at very reasonable rates. Aside from my painting, I also make beautiful jewelry and masks and I would love a place where I could go and sell my art without having to pay extremely high prices (.e.g. \$1,000 per month for an outside stall in Downtown Crossing.)"

"The Midtown Cultural District should provide equal opportunities for access to live/work space, decision making, community education of visual arts and business participation (financial and advisory)."

"That the district will provide opportunities for Boston artists."

"Low-rent study and work space, non-profit galleries and performance space, small theaters and museums."

"Improve studio use zones and create studios and arts facilities. Create more housing for local residents and stimulate living for newcomers, mixed socioeconomic stimulus."

"Have more non-profit, alternative programming, exhibition spaces."

"I am a designer (clothing)--I need a work space that is large, clean, well-lit and safe."

Provide working, performing and exhibiting space for local artists who are committed to the geographic area and their disciplines."

"To make it an affordable place for all artists."

"That downtown space could be occasionally used to showcase individual artists and group shows from neighborhood arts councils or smaller arts communities like Pearl Street Studios, or Pierce Building of Uphams Corner."

"Have more non-profit, alternative programming, exhibition spaces. Show artwork free of commercial pressures."

My hope is for a district which offers space, long-term security, support (educational and financial) to serious professional organizations so that the general public will have the ongoing opportunity to experience quality works of art."

"Subsidized workspace for artists; that the area be connected with communication and joint activities with artists in other areas of Boston: BCA, South End, Piano Factory, Fort Point, JP, etc."

"Presentations of photography exhibits, and computer graphics installations."

"I would want it to be an area that had inexpensive restaurants, light industry, various shops and small businesses, great night clubs, accessibility by car and T, commercial galleries, frame shops, etc. Allow street musicians/performers who pass the hat. Allow portrait and sketch artists to set up anywhere, no permits required."

"Not sure yet, aside from being major presentation area for performing arts."

"That inexpensive workspace will still be available, that the area will be safer and more pleasant to work in."

"Restoration of the Opera House, which is such a beautiful building."

"Live in/studio space."

"The way the Artist's Foundation started out in the Transportation Building."

"Our hopes are that it actually becomes a place where life will happen in Boston, like Boston's Left Bank or Montmartre, a gathering place with open air cafes, and sidewalk galleries and small boutiques which can survive because the rent is low enough and the foot traffic heavy enough. Housing for artists would be tremendously successful. Artists love to live together--it gives us strength. Also there are many small businesses in Boston run by artists who could greatly benefit by a convenient locations that's affordable and has parking, at low or no price. Light manufacturing could be very successful in this atmosphere. Cooperative services such as copier, fax, photolab, etc. would be helpful addition--if artists saved money on these services they would be able to pay more in rent. Restaurants would have simple, good food. There would be a liveliness, activity, interest, not haute couture, exclusivity, and prohibitively expensive goods and services."

"I hope that housing is integrated with commercial space in all new and existing buildings. I hope for a supermarket."

- **Location & Community**

"Less crime. Good art."

"Everyone should feel comfortable and welcome in the area. "

"The choice of this area is excellent and centrally located and convenient for diverse groups and neighborhoods."

"No 'minimal-art-in-public places' outdoor sculpture except as climbing objects for kids or percussion objects for generating sounds."

"Exposure for artists and performers."

"Mix of visual and performing arts within close proximity of one another."

"A vital, energetic area that can foster creativity and entertainment."

"A New York Soho."

"The framework for discussion sounds like a good plan."

To create a continuously thought provoking, stimulating environment."

"A stronger sense of permanence."

"I hope it can be run with an open mind, that it doesn't get too program-oriented. That it is kept simple and business-like using art, theater and music to generate activity, rather than ridiculous public involvement activities."

"It would be an exciting place to go to, a feeling of something happening."

"Opportunities for Boston artists to sell their work to the right type of audience."

"Area where artists who are not necessarily commercially successful can live and work. More of an artists' community. An area which draws people who may not otherwise actively seek out the arts (Chinatown already does this)."

"For it to become a vibrant center where one can learn, be inspired, find support and watch creativity evolve and spread amongst the people."

"That it will be a support system for artists, a way for artists to meet and collaborate."

"To educate or encourage the public to purchase art. Boston needs a New York type art market, not subsidized work space, but a real art economy. More galleries closed this year than opened--new space won't change the needs of the people."

"I'd love to see what was lost by Proposition 2 1/2. We need a community center where the arts are a vital force in society and not an idle fancy of those who can afford it."

"A great exchange of views and to sell my work."

"I would hope the Midtown Cultural District could bring more artists, performers, and the general public together to create more activity in the Boston art scene."

"That it will be a safe, enjoyable community of artists."

"Provide community support for artists, and group activity for artists in their own area of interest; a more unified and accessible way of artists getting together."

"To bring art awareness to the public and to help local artists find their audiences. Also to have a sense of community amongst artists."

Evaluation of the Concept

"That it becomes a reality."

"It sounds like a wonderful idea."

"Not much hope at this time."

"That this proposal be realized."

"Similar to what is envisioned, with a little more emphasis on the media arts."

FEARS REGARDING THE MIDTOWN CULTURAL DISTRICT

Question: What are your fears regarding the Midtown Cultural District?

Summary: Artists fear that the District become too elitist, commercial and unimaginative. They are concerned that the interests of the arts community will be incorporated only superficially and that the neighborhood will not be safe.

• Character of Neighborhood

"That it isn't Disneyland."

"Petty politics."

"Lots of money and time spent and paper shuffled, and people with money buying faux furniture instead of contemporary art."

"That it become another elitist place, commercial, and in the hands of only a few who have either money and/or the right connections."

"That it will look and feel contrived, sterile, pretentious."

"That the District would be tied up by a group of elite or "in" clique."

"Impacting negatively on Chinatown resulting in loss of affordable housing, loss of people, and loss of culture. Also loss of artists' live/work space in the downtown area due to development. Programing that was biased towards popular appeal and commercial ability. Loss of historically significant architecture due to development."

"That it remain as it is, the tacky, worn-out carnival appearance."

"Just another bureaucratic nightmare amounting to another marble-clad, with-new-furniture skyscraper. That bank-art artists will be consulted as if they were representative of the category 'artist.' That the zone will be 'crowded out.' That some institution (like the BRA) feels they can 'create a cultural zone with state funds but ends up homogenizing instead of diversifying. Did this happen in the West Village? East Village? Haight? Left Bank? Berlin Dadaists?"

"That it could fail to enrich the cultural lives of people if it were poorly managed, or took on the air of a small neighborhood art fair with crafts and earrings for sale everywhere."

"That the art will not challenge the artist or that public--that it will be tacky."

" That what will be shown will be dominated by an inside clique, oriented towards what is current in New York. It should radically expand types of art shown, rather than duplicating and reinforcing what is already shown."

"That it will be a tacky, overpriced tourists trap."

"Higher rents/crappy art."

"That it will be co-oped by the moneyed art marketplace."

"That amateurs, sloths and dilettantes invade it."

"That it will become very yuppie-ized and too expensive."

"Displacement of the Chinese community."

"That it will be a place affordable and attractive to mostly the well-off, elite; or it will seem like another Quincy Market-like shopping mall. Also traffic congestion."

"Fine arts will disappear, only commercial arts and business will survive."

"That it will become another outlet for safe, mediocre, marketable art. Or perhaps the other extreme, like the ICA penchant for the international elitist art stars."

"That, as always, money prevails and the aforesaid cultural goals will be pushed aside for individual gain. Neglect for the ideals that should prevail in the artistic world."

"That the necessary intellectual, community, and economic support required to make this place alive will not have a formal, "inclusive" framework to allow these positive, diverse ideas to live side by side."

"That Chinatown won't get cleaned up. It's dirty, not like other city's Chinatowns. You need a purpose to bring people there--food maybe? Plus need advertising."

"Politics over art."

"Mediocre art presented as significant art due to unfair or non-impartial juries (consisting of a range of artists)."

"Displacement of the local community. That it be too costly, elitist."

"That architecture and design of new buildings be incompatible with existing buildings."

"That it be too artsy, and push potentially interested people away."

"I fear it becomes a complicated mess of community programs that do nothing but waste time and money, but create a job or two. The District could be a wonderful gathering place, like SoHo, fun, funky and no city bureaucracy to complicate the idea. There are no places in the city for artists to come to . . . I do not advocate a series of bars and coffeehouses, but there should be a place where there is artist activity rather than exclusively activities about artists for the public to gawk at and spend their money on tinfoil balloons, \$5 beers and \$10 hamburgers with blue cheese and guacamole on them."

"That it will be over-priced and drive out ethnics, elderly, artists, etc."

"Too slick and commercial."

"Commercial venture, rather than aesthetic, administrative costs out of proportion, high rents, inadequate architecture, light, ventilation, ICA moving in."

"That it will just become a pretentious showcase aimed at increasing \$s or image of Boston, and not a sincere attempt by the city to improve education, arts exchange and excellence."

"That it will become a commercialized concept like Faneuil Hall area."

"Politics."

"That it may become too much like Quincy Market and less a vehicle for quality artists."

"Become another Newbury Street with token mixed cultural and ethnic uses."

"That it will be a mish-mash, successful only through sustained hype--which seems to be the only way things work in America."

"That it will be too 'cute' by trying to incorporate all aspects of the arts. It should strive to be a dignified urban design within what already exists."

"That it will be elitist, limited to people with money."

"That it will turn into big business--faceless, corporate/public art uselessness."

"Becoming too corporate, capitalistic (i.e NYC art gallery control)."

"This city does not need any more yuppie shit. Also, a red light district is an essential ingredient in any real city. But I guess Boston just won't have one any more."

"Domination by existing, bureaucratic, ego-centered arts agencies, i.e. UrbanArts, Artists Foundation, etc."

"That it will be a phoney, token showplace and most artists in Boston will be excluded."

"Gentrification of the Chinatown community."

"That attractions won't be affordable to all, and the area becomes culturally elite."

"That it will become too commercial, and not represent the really vital, cutting edge kind of artist that doesn't get a chance in Boston."

"That it will be like the drawings on your cover--a pushcart environment. That looks great for designers and politicians--do these people buy art or hot dogs? "

"That Chinatown will be destroyed and that developers will go crazy with over-tall buildings. That everything in the area will be too expensive to be enjoyed and used by professional and service people in the city. I do not want it to become unaffordable for people with incomes of less than \$100,000 a year as most of the city has already become."

"That the area would become a tourist attraction with sidewalk exhibits of hack art and trinkets, so as to appear that you were in Disneyland."

"That it will become too expensive, exclusive."

"The displacement of neighborhood people and Chinatown."

"That the general attitude of the District would make bold, experimental art unwelcome because it could not produce a profit."

"That it will become a cobblestoned upper middle class tourist attraction with pricey restaurants, food, shops, stores, pricing most Boston residents out of the area and making it undesirable to go there, like Faneuil Hall and Copley Place. It needs to be what Newbury Street was 10 years ago, what South Street is becoming now. It becomes sterile when overly planned, developed."

"Slick developers with too much spent on glitz."

"Displacement of neighborhood people/Chinatown."

"That it will be another over-bureaucratized under-used institution controlled by wealthy, white people or professional art administrators, lawyers, bankers, landlords and accountants."

"That it will present "safe" art. That the bigoted, ignorant few can ban experimental, important art. That it will be run by a gay/male majority, that will continue to exclude women and minorities."

"I'm not sure this cultural district isn't a ploy to keep shoppers entertained and to attract business for the developers of this project. The literature enclosed with this package shows "Festival of Modern Art" with push carts under it. Are you serious? Do you know any artists working in modern art that would sell their work from a push cart? What about real art? What about the economic structure for supporting the galleries you are talking about? Will the developers and landlords making money on this project support the arts or will the support system for these developments push the artists out of an already tight and overpriced gallery market? Already, in fact, lots of artists are being pushed out by graphic designers and commercial photographers, who I would not include in the arts as a culturally important group. I fear that this district is not going to address the needs in any way of the serious fine artist in Boston and that the main goal of the serious Boston artist is to establish him/herself in New York, and become a New York artist (an ex-Boston artist)."

- **Safety**

"Unsafe, broken into."

"Whether it will be safe to walk or travel in that area at night."

"Unsafe, or unsafe feeling."

"That there will be a perception of the district as a crime area, that the socio-cultural environment has become lowered because of the empty buildings, open lots, and street people, drugs, liquor and homelessness. The houses of porno shows only comprise less than a city block."

"Crime."

"Security, safety."

"Crime will run high."

"Safety issues--theft of work, crime after dark."

- **Artists' Interests Maintained**

"The patrons would control the performing and exhibiting, and/or desire to live in artists' space, thereby squeezing out artists."

"That space rental or ownership will be too high for the artist and if rents are reasonable, will they stay that way?"

"Lack of affordable parking."

"The Combat Zone. Art is certainly about pictures and viewing and sometimes, if not always, contains erotic content. Somehow artists could examine the notion of the erotic and comment on issues concerning pornography, to create a dynamic district."

"Gentrification which will eliminate artists from living, working, exhibiting in artist-run facilities. Not enough access to public transportation. Parking nightmares."

"The arts community is terribly segregated--I would like to see it change, but it's a tough battle."

"That money and politics will eliminate an openness and fairness to all artists--just a selective conservativeness that Boston seems to have when it comes to art."

"That it will emerge as another political business venture with artists accepting (being reduced to) step children status."

"That too few will benefit from new business and rent income, and many will not have the opportunity to have participation in the revitalization of the area."

"That it will import arts from other areas and raise rents in artist neighborhoods such as Chinatown and deep South End."

"I'm afraid that like most art organizations and operations it will become too close knit which could make it difficult for many artists to participate, especially new artists. Often times money and who you know become the essential factors for entering into the art scene. I would hate to see this terrific project end up that way."

"That only the wealthy artists can afford to participate, for they are the only ones you can afford to live nearby to frequent the area. We have one Newbury Street--we don't need another."

"That it become the same vapid tourist trap that is seen in other cities (SoHo for example), and that artists upgrade the area and are then price out."

"That it will not reflect diversity. That artists will not have a genuine input in the development of the district and benefit economically."

"Don't make it too chi chi, too upper class so the artists can't afford it."

"Currently available artists' live/work space will be sacrificed for commercial development, cultural or otherwise. Impingement on Chinatown community and culture. Regulation of artists' living and exhibit space by a bureaucratic group or board."

"Yuppies grabbing studies from artists."

"That only the most visible artists will be consulted regarding activity. Or that a bureaucratic/governmental agency will hold sway and only allow commercially successful work to be shown."

"That it will become too slick and then the upwardly mobile would choose to make it their home. I would like to make it an area for artists, designers and photographers to set up shop. Rental stability would be nice!"

"Restrictions on artists."

"That profit be considered over the needs and concerns of artists and art-related institutions."

"Rents will skyrocket--artists will be forced out again."

- **Realization of the Plan**

"That it will not happen."

"That it will be under-funded and only a pipe dream."

"That it would be mismanaged--a financial failure or overpriced."

"It may cost the taxpayers good money when the project bombs."

"Lack of enthusiasm and organization on the part of the people involved."

WHAT ARTISTS COULD OFFER THE MIDTOWN CULTURAL DISTRICT

Question: What could artists offer the Midtown Cultural District?

Summary: By their involvement in the District, artists could offer a unique, energetic, and balanced urban design. They would help create a neighborhood which celebrates diversity and creativity.

"Access to new ideas and access to work which, made by hand, has the conviction of an individual involved in an activity primarily of a spiritual (not commercial) nature."

"As a clothing designer, I hire sewers and the location would be ideal for hiring local women."

"Escape from reality. An opportunity to view top artists. An alternative to "established" art, i.e. MFA, Gardner."

"Elements of surprise and fun through visual stimulation/playfulness."

"Art, I feel, is an extremely elastic situation. Artists supply decorative and pictorial interest many times and without grandiose urban planning. I feel very strongly about the ability of artists working together or alone to positively affect the urban, street relationship."

"A balance from corporate life."

"In an area with variable traffic density artists with live/work space provide a fixed and stable population with a community and a political base that will insure the integrity of the district."

"Unified design sense to promote a more humane environment."

"Arts and restoring the old theater district would improve the sociocultural atmosphere, a psychological uplifting of the community."

"Art, creativity, difference."

"Their presence could enhance the value of adjacent real estate--everybody likes to be near artists."

"Survival by being active, producing, sharing process with public. Spending money in restaurants, area businesses."

"Places for artists to showcase themselves would provide an 'art is alive in Boston' attitude. Artists should operate many of these showcases."

"Vision (literally and figuratively), ideas, enthusiasm."

"Beauty, art and culture rather than sterile consumerism."

"Alternatives."

"There could be an ever changing and fresh look to the district from artists murals, installations, banners, signs, etc."

"Avoid making this area look processed, like the rest of gentrified Boston."

"Vitality, risk, energy, growth."

"Civilization."

""Entertainment for the people living and working in the area." Creativity would attract people to shops and restaurants."

"An expression of the richness that prevails in its citizens. Boston has become too boring. This city needs to awaken to the stimulus that life has to offer other than computer keyboards."

"Demystifying the 'making process' of art, by artists participation in allowing the public to be part of and associate with the creative dialogue that occurs prior to the art being finished."

"Design, design criteria, educational resources."

"Safety due to their erratic hours of working."

"The unexpected, the cutting edge, the avant garde, the atmosphere, the creativity, etc."

"Character."

"Unique solutions to problems"

"Help create special district so that money people feel like they are contributing to the enhancement of Boston."

"Their vision, their creative talents and their energy."

Entertainment, life."

"In-put at the planning level."

"Culture."

"By living in the area, artists can bring a sense of the beautiful, the wonderful, the surprising, the emotional to other city-dwellers. Not just in public art or exhibitions, but in living there and being active members of a community."

"Artists would offer a sense of play, freedom, exploration, change, joyfulness. They are not perfect beings, but very interesting to have involved and on the scene."

"Joy of life, inspiration, education."

"The chance to give Boston a place proudly respected by the art world, not a Faneuil Hall or Copley Place."

"Bridge the economic strata and lifestyles that segregate communities internally."

"A point of view that compensates for the debilitating and crass trivia, a reordering of priorities that can balance reality and beauty."

"A creative vibrancy beyond the physical attributes of the district."

"Art, energy, ideas."

"Insight into what works visually."

"Color, life, passion, information, joy, interest."

"I think you should rely more on artists, instead of bureaucrats, for ideas concerning the area. Artists could certainly offer more than bureaucrats and other types who are engaged in making a living off artists."

"Involvement with a wide range of Boston artists and connect the neighborhoods with downtown."

"Artists are magnets for people, their presence pulls people to the area."

"I don't think the artists should offer the District anything--I think the District should do something for the artists. Most artists are struggling, landlords and developers make money and they should do something for us!"

"Artists can help to make the area more beautiful and try to keep the politicians and developers in touch with the people."

"Enlightenment, inspiration."

"A sense of humanity, life and style. There is a "flavor" that goes with a collection of people working creatively side by side."

"Energy."

"Belief in the perseverance in maintaining and going after personal vision."

Art improves the quality of life for everyone."

"As a vital part of the community, economically and spiritually, it can create activity for the public to become more aware of art and its purposes."

"An understanding of art/culture to the vastly ignorant public. Revenue to the materialistic. Art and self-awareness to those who already know."

"Their art and revenues."

SAMPLE QUESTIONNAIRE

THE MIDTOWN CULTURAL DISTRICT

Along with the performing arts, the visual arts will have an important presence in the Midtown Cultural District, with galleries, art exhibition space, museums, and permanent and revolving temporary art installations in public spaces, etc. Possible new visual arts facilities include a satellite museum, membership galleries, commercial galleries, a theater for performance art, a non-profit experimental film/video cinema with screening room, and other facilities as identified by the Midtown Cultural District citizens task force.

This study assumes that these facilities will be used by non-profit and commercial arts organizations, independent artists, and community organizations. It assumes that these facilities will have a variable-rate rent structure (reduced rates for non-profit, and standard rates for commercial users), and subsidization for some users may also be included. Participating organizations will operate independently, or in some cases, may be presented or programmed by the Midtown Cultural District Trust, a separate non-profit entity created to operate and manage arts facilities.

In addition to organizations using Midtown Cultural District facilities, individual artists may be able to use space, either collectively or as individuals. They would be able to participate in activities that would invigorate the District.

Please see the enclosed description of the Midtown Cultural District for further information.

The following questionnaire will help determine the kinds of potential tenants and possible uses by visual arts organizations. This survey's information is confidential: it will be compiled by The Institute of Contemporary Art for the City of Boston, to produce a report summarizing general needs and concerns of the visual arts community regarding the Midtown Cultural District. The questionnaire is deliberately anonymous: you are not required to tell us who you are. The information you provide will be used by City planners responsible for the development in the Midtown Cultural District.

Not all questions may apply to you. Please answer where appropriate.

YOUR IDEAS ABOUT THE MIDTOWN CULTURAL DISTRICT:

1. The following are some ideas for incorporating the visual arts in the Midtown Cultural District. How important to you are they to you? Please rank. (1 = Very Important 5 = Not Important)

1 2 3 4 5 Permanent public art installations	1 2 3 4 5 Juried arts festivals
1 2 3 4 5 Temporary and/or revolving public art installations	1 2 3 4 5 Non-juried arts festivals
1 2 3 4 5 Sidewalk exhibits/sales	1 2 3 4 5 Juried temporary exhibits
1 2 3 4 5 Outreach to neighborhoods, and to minority communities	1 2 3 4 5 Non-juried temporary exhibits
1 2 3 4 5 Presence of "major", large visual arts institutions	1 2 3 4 5 Commercial galleries
1 2 3 4 5 Presence of smaller, community-based institutions	1 2 3 4 5 Non-profit galleries
1 2 3 4 5 Juried display windows for art in theater lobbies, along sidewalks	1 2 3 4 5 Spaces for performance artists
1 2 3 4 5 Non-juried display windows	1 2 3 4 5 Public arts education activities
1 2 3 4 5 Rentable display windows for art	
1 2 3 4 5 Architectural ornamentation as art (murals, doors, ticket booths, etc.)	1 2 3 4 5 Multicultural programming from diverse ethnic and racial groups
1 2 3 4 5 Street furnishings as art (street lamps, sidewalks, benches, etc.)	1 2 3 4 5 Other: _____

2. The following are some ideas for including visual artists in the Midtown Cultural District. Please rank them on a scale of importance (1 = Very Important 5 = Not Important)

1 2 3 4 5 Artists included in the selection process for art in the District	1 2 3 4 5 Artists included in the architectural design process for the District
1 2 3 4 5 Public arts education activities	1 2 3 4 5 Live/work space for artists
1 2 3 4 5 Artists in residency programs	1 2 3 4 5 Clubs run and programmed by artists
1 2 3 4 5 Other _____	

3. What are your hopes for the Midtown Cultural District? (You may want to answer the rest of the questionnaire and then return to this and the next two questions. If you need more space, please attach additional pages.)

4. What are your fears regarding the Midtown Cultural District?

5. What could artists offer the Midtown Cultural District?

YOUR POSSIBLE USE OF THE MIDTOWN CULTURAL DISTRICT

6. If a pool of services and/or equipment were made available by the Cultural District Trust for use by non-profits and individuals on an occasional or ongoing basis, what services you would *want* and what would you be willing to *pay* a reasonable fee for? Please rank each one (1 = Highly Desirable 5 = Not Important) and check if you would pay for them.

Would Pay fee:

1	2	3	4	5	Advertising and promotion	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Installation crew	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Basic lighting, sound equipment	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Maintenance crew	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Accounting/legal services	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Secretarial/Answering service	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Box office	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Security	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Insurance	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Other _____	<input type="checkbox"/> Yes	<input type="checkbox"/> No

7. If space were available, how would you most probably use gallery or performance space in the Midtown Cultural District?

☐ (a) As part of a collective or group process ☐ (c) Presented by a host gallery/organization

☐ (b) As an independent artist ☐ (d) Not at all

9. To provide for maximum success for your type of activity, what kind of space do you need? If you had access to **ideal space** for exhibition or performance or screening, what would it be? Please be as specific about the following technical data as possible. Be realistic about your requirements as they actually fit your projected needs.

Type of Space	Amount/Sq.Ft.	Description
Office space	_____	
Fixed-wall exhibition space	_____	
Flexible exhibition space	_____	
Wall space--running feet	_____	
Storage space	_____	
Performance space	_____	
Meeting space (auditorium,classrooms, etc.)	_____	
Studio space	_____	
Dressing room space	_____	
Other_____ (describe)	_____	
Freight Elevator:	_____	
Ceiling Height	_____	
Type of lighting:		_____
Type of flooring:		_____
If you have weight-bearing requirements,what are they?		_____
Type of walls:		_____
Hanging systems:		
Nails allowed in walls?	___Yes	___No
Railing or molding hanging?	___Yes	___No
Directly from ceiling?	___Yes	___No

What audio/visual equipment would you use? _____

Would you move heavy equipment in and out? ___Yes ___No

Otherneeds/wishes?_____

10. How much could you realistically pay per square foot per month to rent your ideal space (as described above)?
\$_____ for long-term lease
\$_____ for temporary use (assume monthly rate)

11. How much could you realistically pay per square foot to purchase your ideal space? \$_____

WHO ARE YOU AND WHAT IS YOUR CURRENT SITUATION?

DEMOGRAPHICS:

12. Your Age: ____ (a) 24 or younger ____ (b) 25-34 ____ (c) 35-44 ____ (d) 45-54 ____ (e) 55+
13. Your Race: ____ American Indian ____ Asian ____ Black ____ Caucasian
14. Ethnicity: ____ Hispanic ____ Non-Hispanic
15. Sex: ____ Female ____ Male
16. Marital Status: ____ Single ____ Married
17. Are you physically handicapped? ____yes ____no
18. Where do you live? ____ Zip Code ____ Neighborhood
19. Where do you work? ____ Zip Code ____ Neighborhood

PROFESSIONAL STATUS:

20. What is/are your specific discipline(s) or activity. Check as many as apply.

Visual Arts ____ (a) painting ____ (c) drawing/graphics ____ (e) installation ____ (g) other
____ (b) sculpture ____ (d) experimental ____ (f) conceptual

Design Arts ____ (h) architecture ____ (j) interior design ____ (l) landscape architecture
____ (i) graphic design ____ (k) fashion ____ (m) industrial design

Crafts ____ (n) clay ____ (q) plastic ____ (t) leather
____ (o) glass ____ (r) mixed media ____ (u) paper
____ (p) metal ____ (s) fiber ____ (v) wood

Media Arts ____ (w) photography ____ (x) video ____ (y) film ____ (z) audio

Interdisciplinary ____ (aa) performance art ____ (bb) multi-media

21. What was your 1987 total income?

____ (a) Below \$7,000 ____ (c) \$14,000-\$20,999 ____ (e) \$28,000-\$34,999
____ (b) \$7,000-\$13,999 ____ (d) \$21,000-\$27,999 ____ (f) \$35,000+

22. What percentage of your 1987 income came from art?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-
74% ____ (f) 75%+

23. What percentage of your 1987 income came from another job?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-
74% ____ (f) 75%+

What other jobs did you have in 1987? _____

24. What percentage of your 1987 income came from grants?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-
74% ____ (f) 75%+

25. What percentage of your 1987 income came from your spouse/partner or trust funds?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-
74% ____ (f) 75%+

26. How many solo exhibits/performances/screenings have you participated in outside of school in the past five years?

____ (a) none ____ (b) 1 ____ (c) 2-5 ____ (d) 5-9 ____ (e) 10+

27. How many group exhibits/performances/screenings have you participated in outside of school in the past five years?

____ (a) none ____ (b) 1 ____ (c) 2-5 ____ (d) 5-9 ____ (e) 10+

28. Do you currently have gallery representation? ☐ no ☐ yes

If yes, with whom and where? _____

Is it exclusive? ☐ no ☐ yes

29. Have you ever had an exhibition subsidy? ☐ no ☐ yes

If yes, for: ☐ (a) Publicity/Announcements ☐ (c) Rent ☐ (e) Opening Party
☐ (b) Framing ☐ (d) Hanging Costs ☐ (f) Other _____

30. Do you need an exhibition subsidy? ☐ No ☐ Yes

If yes, for: ☐ (a) Publicity/Announcements ☐ (c) Rent ☐ (e) Opening Party
☐ (b) Framing ☐ (d) Hanging Costs ☐ (f) Other _____

31. What local arts organizations do you belong to? _____

32. How many years have you been in your current work space? _____ years

33. Is your work space used legally according to present zoning laws? ☐ (a) yes ☐ (b) no ☐ (c) NA
(Reminder: this questionnaire is confidential)

34. Is your current space: ☐ (a) Owned by you? ☐ (b) Rented or leased? ☐ (c) Used free ☐ (d) Other

35. Are you the sole occupant of your work space? ☐ (a) No ☐ (b) Yes
If No, what is the occupation of those you share it with? _____

36. Are you actively looking for new work space? ☐ (a) No ☐ (b) Yes
If Yes, are you considering relocating outside of Boston? ☐ (c) Yes ☐ (d) No

37. 1 2 3 4 5 How satisfied are you with your current work space?
(1 = Very Satisfied 5 = Very Dissatisfied)

Artists' live/work space will probably not be located in the Midtown Cultural District: the area has been zoned to allow for it, but if created, it will be at market rates. However, there are many other opportunities throughout the City for below-market-rate live/work space. Answers to the following questions will better inform policy makers and city planners about your space needs.

32. Please describe your current primary work space. How large is it? What is it used for?:

Type of Space	Amount/Square Feet	Description
Studio space	_____	
Office space	_____	
Wall space--running feet	_____	
Exhibition/gallery space	_____	
Storage space	_____	
Performance/screening space	_____	
Dressing room space	_____	
Other	_____	

39. How much do you currently spend per month on:

\$_____ work space rent and utilities \$_____ separate living space rent and utilities

\$_____ live/work space rent and utilities

40. How much work space (separate as part of live/work space) do you currently have? _____ sq. ft.

41. What work space situation would you prefer? Would you prefer to own or rent?

_____ (a) work space separate from living space _____ (e) own

_____ (b) live/work space _____ (f) rent

_____ (c) a combination of both

42. How much could you realistically pay per month per square foot to rent your ideal work space (including live/work space if applicable)? \$_____

43. How much could you realistically pay per month per square foot to buy your ideal work space (including live/work space if applicable)? \$_____

"The chance to give Boston a place proudly respected by the art world, not a Faneuil Hall or Copley Place."

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"A point of view that compensates for the debilitating and crass trivia, a reordering of priorities that can balance reality and beauty."

"A creative vibrancy beyond the physical attributes of the district."

"Art, energy, ideas."

"Insight into what works visually."

"Color, life

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SAMPLE QUESTIONNAIRE

THE MIDTOWN CULTURAL DISTRICT

Along with the performing arts, the visual arts will have an important presence in the Midtown Cultural District, with galleries, art exhibition space, museums, and permanent and revolving temporary art installations in public spaces, etc. Possible new visual arts facilities include a satellite museum, membership galleries, commercial galleries, a theater for performance art, a non-profit experimental film/video cinema with screening room, and other facilities as identified by the Midtown Cultural District citizens task force.

This study assumes that these facilities will be used by non-profit and commercial arts organizations, independent artists, and community organizations. It assumes that these facilities will have a variable-rate rent structure (reduced rates for non-profit, and standard rates for commercial users), and subsidization for some users may also be included. Participating organizations will operate independently, or in some cases, may be presented or programmed by the Midtown Cultural District Trust, a separate non-profit entity created to operate and manage arts facilities.

In addition to organizations using Midtown Cultural District facilities, individual artists may be able to use space, either collectively or as individuals. They would be able to participate in activities that would invigorate the District.

Please see the enclosed description of the Midtown Cultural District for further information.

*The following questionnaire will help determine the **kinds** of potential tenants and possible **uses** by visual arts organizations. This survey's information is confidential: it will be compiled by The Institute of Contemporary Art for the City of Boston, to produce a report summarizing general needs and concerns of the visual arts community regarding the Midtown Cultural District. The questionnaire is deliberately anonymous: you are not required to tell us who you are. The information you provide will be used by City planners responsible for the development in the Midtown Cultural District.*

Not all questions may apply to you. Please answer where appropriate.

YOUR IDEAS ABOUT THE MIDTOWN CULTURAL DISTRICT:

1. The following are some ideas for incorporating the **visual arts** in the Midtown Cultural District. How important to you are they to you? Please rank. (1 = Very Important 5 = Not Important)

1 2 3 4 5	Permanent public art installations	1 2 3 4 5	Juried arts festivals
1 2 3 4 5	Temporary and/or revolving public art installations	1 2 3 4 5	Non-juried arts festivals
1 2 3 4 5	Sidewalk exhibits/sales	1 2 3 4 5	Juried temporary exhibits
1 2 3 4 5	Outreach to neighborhoods, and to minority communities	1 2 3 4 5	Non-juried temporary exhibits
1 2 3 4 5	Presence of "major", large visual arts institutions	1 2 3 4 5	Commercial galleries
1 2 3 4 5	Presence of smaller, community-based institutions	1 2 3 4 5	Non-profit galleries
1 2 3 4 5	Juried display windows for art in theater lobbies, along sidewalks	1 2 3 4 5	Spaces for performance artists
1 2 3 4 5	Non-juried display windows	1 2 3 4 5	Public arts education activities
1 2 3 4 5	Rentable display windows for art		
1 2 3 4 5	Architectural ornamentation as art (murals, doors, ticket booths, etc.)	1 2 3 4 5	Multicultural programming from diverse ethnic and racial groups
1 2 3 4 5	Street furnishings as art (street lamps, sidewalks, benches, etc.)	1 2 3 4 5	Other: _____

2. The following are some ideas for including **visual artists** in the Midtown Cultural District. Please rank them on a scale of importance (1 = Very Important 5 = Not Important)

1 2 3 4 5	Artists included in the selection process for art in the District	1 2 3 4 5	Artists included in the architectural design process for the District
1 2 3 4 5	Public arts education activities	1 2 3 4 5	Live/work space for artists
1 2 3 4 5	Artists in residency programs	1 2 3 4 5	Clubs run and programmed by artists
1 2 3 4 5	Other _____		

3. What are your hopes for the Midtown Cultural District? (You may want to answer the rest of the questionnaire and then return to this and the next two questions. If you need more space, please attach additional pages.)

4. What are your fears regarding the Midtown Cultural District?

5. What could artists offer the Midtown Cultural District?

YOUR POSSIBLE USE OF THE MIDTOWN CULTURAL DISTRICT

6. If a pool of services and/or equipment were made available by the Cultural District Trust for use by non-profits and individuals on an occasional or ongoing basis, what services you would **want** and what would you be willing to **pay** a reasonable fee for? Please rank each one (1 = Highly Desirable 5 = Not Important) and check if you would pay for them.

Would Pay fee:

1	2	3	4	5	Advertising and promotion	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Installation crew	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Basic lighting, sound equipment	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Maintenance crew	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Accounting/legal services	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Secretarial/Answering service	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Box office	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Security	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Insurance	<input type="checkbox"/> Yes	<input type="checkbox"/> No
1	2	3	4	5	Other _____	<input type="checkbox"/> Yes	<input type="checkbox"/> No

7. If space were available, how would you most probably use gallery or performance space in the Midtown Cultural District?

☐ (a) As part of a collective or group process ☐ (c) Presented by a host gallery/organization
☐ (b) As an independent artist ☐ (d) Not at all

9. To provide for maximum success for your type of activity, what kind of space do you need? If you had access to **ideal space** for exhibition or performance or screening, what would it be? Please be as specific about the following technical data as possible. Be realistic about your requirements as they actually fit your projected needs.

Type of Space	Amount/Sq.Ft.	Description
Office space	_____	
Fixed-wall exhibition space	_____	
Flexible exhibition space	_____	
Wall space--running feet	_____	
Storage space	_____	
Performance space	_____	
Meeting space (auditorium,classrooms, etc.)	_____	
Studio space	_____	
Dressing room space	_____	
Other _____ (describe)	_____	
Freight Elevator:	_____	
Ceiling Height	_____	
Type of lighting:		_____
Type of flooring:		_____
If you have weight-bearing requirements,what are they?		_____
Type of walls:		_____
Hanging systems:		
Nails allowed in walls?	___Yes	___No
Railing or molding hanging?	___Yes	___No
Directly from ceiling?	___Yes	___No
What audio/visual equipment would you use? _____		

Would you move heavy equipment in and out? ___Yes ___No		
Otherneeds/wishes? _____		

10. How much could you realistically pay per square foot per month to rent your ideal space (as described above)?
 \$_____ for long-term lease
 \$_____ for temporary use (assume monthly rate)
11. How much could you realistically pay per square foot to purchase your ideal space? \$_____

WHO ARE YOU AND WHAT IS YOUR CURRENT SITUATION?

DEMOGRAPHICS:

12. Your Age: ____ (a) 24 or younger ____ (b) 25-34 ____ (c) 35-44 ____ (d) 45-54 ____ (e) 55+
13. Your Race: ____ American Indian ____ Asian ____ Black ____ Caucasian
14. Ethnicity: ____ Hispanic ____ Non-Hispanic
15. Sex: ____ Female ____ Male
16. Marital Status: ____ Single ____ Married
17. Are you physically handicapped? ____yes ____no
18. Where do you live? ____ Zip Code ____ Neighborhood
19. Where do you work? ____ Zip Code ____ Neighborhood

PROFESSIONAL STATUS:

20. What is/are your specific discipline(s) or activity. Check as many as apply.

Visual Arts ____ (a) painting ____ (c) drawing/graphics ____ (e) installation ____ (g) other
____ (b) sculpture ____ (d) experimental ____ (f) conceptual

Design Arts ____ (h) architecture ____ (j) interior design ____ (l) landscape architecture
____ (i) graphic design ____ (k) fashion ____ (m) industrial design

Crafts ____ (n) clay ____ (q) plastic ____ (t) leather
____ (o) glass ____ (r) mixed media ____ (u) paper
____ (p) metal ____ (s) fiber ____ (v) wood

Media Arts ____ (w) photography ____ (x) video ____ (y) film ____ (z) audio

Interdisciplinary ____ (aa) performance art ____ (bb) multi-media

21. What was your 1987 total income?

____ (a) Below \$7,000 ____ (c) \$14,000-\$20,999 ____ (e) \$28,000-\$34,999
____ (b) \$7,000-\$13,999 ____ (d) \$21,000-\$27,999 ____ (f) \$35,000+

22. What percentage of your 1987 income came from art?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-74%
____ (f) 75%+

23. What percentage of your 1987 income came from another job?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-74%
____ (f) 75%+

What other jobs did you have in 1987? _____

24. What percentage of your 1987 income came from grants?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-74%
____ (f) 75%+

25. What percentage of your 1987 income came from your spouse/partner or trust funds?

____ (a) None ____ (b) less than 15% ____ (c) 15-29% ____ (d) 30-49% ____ (e) 50-74%
____ (f) 75%+

26. How many solo exhibits/performances/screenings have you participated in outside of school in the past five years?

____ (a) none ____ (b) 1 ____ (c) 2-5 ____ (d) 5-9 ____ (e) 10+

27. How many group exhibits/performances/screenings have you participated in outside of school in the past five years?

____ (a) none ____ (b) 1 ____ (c) 2-5 ____ (d) 5-9 ____ (e) 10+

28. Do you currently have gallery representation? ☐ no ☐ yes
 If yes, with whom and where? _____
 Is it exclusive? ☐ no ☐ yes
29. Have you ever had an exhibition subsidy? ☐ no ☐ yes
 If yes, for: ☐ (a) Publicity/Announcements ☐ (c) Rent ☐ (e) Opening Party
☐ (b) Framing ☐ (d) Hanging Costs ☐ (f) Other _____
30. Do you **need** an exhibition subsidy? ☐ No ☐ Yes
 If yes, for: ☐ (a) Publicity/Announcements ☐ (c) Rent ☐ (e) Opening Party
☐ (b) Framing ☐ (d) Hanging Costs ☐ (f) Other _____
31. What local arts organizations do you belong to? _____
32. How many years have you been in your current work space? _____ years
33. Is your work space used legally according to present zoning laws? ☐ (a) yes ☐ (b) no ☐ (c) NA
(Reminder: this questionnaire is confidential)
34. Is your current space: ☐ (a) Owned by you? ☐ (b) Rented or leased? ☐ (c) Used free ☐ (d) Other
35. Are you the sole occupant of your work space? ☐ (a) No ☐ (b) Yes
 If No, what is the occupation of those you share it with? _____
36. Are you actively looking for new work space? ☐ (a) No ☐ (b) Yes
 If Yes, are you considering relocating outside of Boston? ☐ (c) Yes ☐ (d) No
37. 1 2 3 4 5 How satisfied are you with your current work space?
 (1 = Very Satisfied 5 = Very Dissatisfied)

Artists' live/work space will probably not be located in the Midtown Cultural District: the area has been zoned to allow for it, but if created, it will be at market rates. However, there are many other opportunities throughout the City for below-market-rate live/work space. Answers to the following questions will better inform policy makers and city planners about your space needs.

32. Please describe your current primary work space. How large is it? What is it used for?:

Type of Space	Amount/Square Feet	Description
Studio space	_____	
Office space	_____	
Wall space--running feet	_____	
Exhibition/gallery space	_____	
Storage space	_____	
Performance/screening space	_____	
Dressing room space	_____	
Other	_____	

39. How much do you currently spend per month on:

\$_____ work space rent and utilities \$_____ separate living space rent and utilities
 \$_____ live/work space rent and utilities

40. How much work space (separate as part of live/work space) do you currently have? _____ sq. ft.

41. What work space situation would you prefer? Would you prefer to own or rent?

_____ (a) work space separate from living space _____ (e) own
 _____ (b) live/work space _____ (f) rent
 _____ (c) a combination of both

42. How much could you realistically pay per month per square foot to rent your ideal work space (including live/work space if applicable)? \$_____

43. How much could you realistically pay per month per square foot to buy your ideal work space (including live/work space if applicable)? \$_____

